

"BLUE
PLATE"

Publix Opinion

PRODUCTION
CONVENTION

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of Jan. 14th, 1928

No. 8

**BEST CAMPAIGNS
BY PUBLIX MEN
TO BE REWARDED**

**Contest Will Run
through St. Patrick's
Day, March 17th**

How are you selling your Paramount-Christie comedies? Check on yourself and start thinking hard because Al Christie is going to offer some prizes for advertising and exploitation that will make it well worth your while to get behind these famous laughs with all the ingenuity you possess. This is another instance of Publix-Producer cooperation and every Publix manager and sales representative will be eligible. All Paramount-Christie advertising and exploitation from January first to St. Patrick's Day, March 17th) will be studied and analyzed. Every thing you do for Paramount-Christie Comedy in this period will count, so be sure your campaign reports are sent to Sam Stewart, regularly. ONLY CLIPPINGS AND ACTUAL PHOTOS OF EXPLOITATION UNITS WILL COUNT.

This opportunity for the men of the field has just been negotiated. Ed Olmstead with Pat Dowling representing Al Christie. Dowling says:

"That Paramount-Christie comedies are being acknowledged by agents and exhibitors everywhere as not only the best comedies of Christies ever made, and they've been in the business fifteen years, but to have more laughs in them per foot than practically all the competitive comedies on the market today.

"All we know is this—that a fifteen or sixteen minute Christie comedy will go a long way toward earning money's worth to people who pay their dough to get into a time theatres.

Three Wows

"For instance, I just looked at Jack Duffy in 'Nifty Nags,' in which the old guy with the chin whiskers drives a sulky race and is it going backwards. Besides excitement of the race, there's the laughs to the foot in the comedy than fleas to the inch on the monkey out in Selig's."

"To the bird who claims there's nothing new in the two-reel comedies, I want him to see—with an audience—Anne Cornwall in 'Fighting Fanny.' A girl in a size eight and a track meet, with rings on her shoes so when she jumps over the hurdles it looks like a balloon ascension. I saw the comedy tried out at a theatre where there were only six kids in audience. But the college-age crowd and the adults were laughing just like the kids do at slapstick stuff. New and different. There's a comedy which should play every big-time house in America.

"We've just finished another unique and 'different' one—'Poly Mackerel,' in which Jimmie Adams, wife and cute three-year old baby and a baby elephant and half a dozen trained seals are going to get along with a landing in a two-by-four flat. It's a comedy! Not only for kids, but men and women.

"I only mention three of the recent comedies, and they are not better than the rest of this list. I'll gamble with you any of these Paramount-Christie comedies has more entertainment value in it per minute of running time than any other

UNITS VITAL TO INDUSTRY

BACKED BY PARTNERS



Sam Katz, President of Publix Theatres Corporation, whose outline of the Publix policy in the matter of stage entertainment was enthusiastically endorsed by the representatives of the Publix affiliations at the Atlantic City session and who painted a roseate picture of what the future was to bring in the way of forthcoming unit productions.

RALPH KOHN BRINGS MESSAGE TO MEETING

One of the most important and gratifying addresses made at the Atlantic City meeting was delivered by Ralph Kohn, Treasurer of Paramount-Famous Lasky Corporation—who complimented Mr. Katz on the fine spirit with which the policies of Publix have been determined and carried out.

Mr. Kohn quoted Adolph Zukor as being in full accord with the stage presentation plans and activities as developed by Publix.

Mr. Kohn brought a message to the meeting from Adolph Zukor and the directors of the Corporation, expressing their pleasure and happiness in the progress of Publix and stating their confidence in the policies of the Theatre Corporation as they are now being carried out.

single picture on the screen.

Watch next week's PUBLIX OPINION for the prize announcement. Get out your ideas now and start working, because it will

be a merry race. Remember it will be a free-for-all competition and every Publix theatre including affiliated circuits, will be included.

PUBLIX ENTERTAINMENT WIDE IN SCOPE KATZ STATES TO PARTNERS

What was undoubtedly the most constructive and illuminating session for the purpose of steering a straight, true course in the guidance of Publix Theatres' stage productions was that which was held last week in the Hotel Ambassador at Atlantic City.

In order that the various partners affiliated with the Publix Theatres might come to an understanding of the wide scope the production department of Publix has attained, the partners or their representatives present were requested to discuss openly various phases of the stage productions with the members of the production staff. In bringing the meeting to order, Sam Katz, president of Publix Theatres Corporation, sketched graphically the obstacles that had been hurdled in the matter of rounding out a concrete scheme for the maximum in entertainment. Mr. Katz pointed out the progress made, the manner in which loose ends were picked up and rough edges smoothed and how those men who pattern the stage shows were continually functioning towards the acme of production efficiency.

Mr. Katz, in pointing out how Jesse L. Lasky was won over to the belief that the Publix policy of entertainment on the stage is one of the vital arteries in the exhibition field, said:

"In commenting on our policy, Mr. Lasky stated that presentations were, in his opinion, a very necessary adjunct to the type of theatre in which they were being shown. Secondly, he felt that as nearly as his show experience pointed out to him, we were on the right road in the character of thing we were doing, that the thing we were trying to do had box-office possibilities, that the theatres required them—and then, without any solicitation, whatever, on our part, and much to our surprise, sat down and dictated an article to be distributed through the Press in defense of presentations, which in my opinion is the most clearly defined opinion of this subject that I have ever heard.

"He began on the premise that the large theatre required about two hours to two hours and a quarter of entertainment; that the average motion picture when played in those theatres ran from sixty-five to seventy-five minutes; that there was a gap then of from fifty to sixty minutes to be filled in every week, and that he felt that of that time half of it could well be allocated to the unit as is being done.

"He made very clear in that article that he was opposed to the so-called prologues, because he couldn't conceive of where the average person, running a theatre or producing for a theatre, could properly look at a motion picture and interpret a prologue for that so as to properly prepare the audience's viewpoint for that picture. That, he was opposed to. He felt our acts were entertainment, and therefore right."

Referring to the arrangement with Loew, and the manner in which this plan will facilitate the procuring of better talent and greater efficiency, Mr. Katz continued:

"It brought a series of talks, in which we pointed out this organization to the Loew people, its possibilities in our opinion, the work that it had done, what it was capable of doing with additional playing time, etc. And an arrangement has been consummated, whereby these units will play the De Luxe theatres in the Loew towns. For the present, those will include Washington, Baltimore, Pittsburgh, Cleveland—and Kansas City returns into the scheme of things.

"There will be added to these towns sometime during the coming year, Syracuse, Jersey City, Columbus, Providence and possibly the new theatres that they are building in and about Greater New York. Those will be added in the Loew towns.

"There will be added, of our own, during this coming year, Minneapolis, Toledo, Brooklyn. We are also in the process of negotiating some additional territory and towns. So that we have apparently a reasonable right to look forward to thirty-five playing weeks before next year this time.

(Cont. on page 3)

NOTE THESE CHANGES

"HIGHLIGHTS"—Lewis and Dody replace Clifton and DeRex following Chicago, opening in Des Moines. Rae Samuels booked for 3 weeks.

"STEPPIN' HIGH"—Ross & Gilbert will close in Chicago.

"MAKIN' MOVIES"—Moro & Moro close in San Antonio January 20th.

"SHADOWLAND"—Collins & Hart join this show opening in Des Moines January 13th replacing The LaVeens. Idrena Harrison (The Doll) cancelled.

"MOONLIT WATERS"—The Janton Sisters replace Helen Yorke. The Dean Brothers replace Myrio & Desha, after Chicago.

PUBLIX P. A. NOW AT COAST STUDIOS

Jack Pegler, one of our ace publicity men has graduated. He is now special exploitation representative at the Paramount West Coast Studios in Hollywood.

H. B. FRANKLIN HOME OFFICE VISITOR

Harold B. Franklin, President of West Coast Theatres Corporation, is in New York on a brief business visit. He expressed keen approval of the improvement in the current stage shows at the Paramount.

"BLUE PLATE" ENTERTAINING DIET

ANDERSON SHOW RICH IN VIANDS TO CHASE BLUES

With its azure motif in Dutch nicely developed from the opening number to the close of the curtains, John Murray Anderson's latest Publix production, "Blue Plate," reveals itself as a fast-moving unit beautifully and artistically mounted, and replete with well-balanced entertainment and novel effects. "Two Little Wooden Shoes," the opening number, is sung by Lorraine Tumler, with a Foster Girl group dancing in the background. Miss Tumler, a beautiful young girl of striking stage appearance, is gifted with a rich voice.

A unique novelty in this number is a harmonious accompaniment by the Foster Girls through the medium of bells camouflaged in floral baskets, which the charmers shoulder. "A Dutch Treat" brings on Gordon and King, an unusual pair of acrobatic buck steppers who topped the show at the Paramount. Variety gave these two boys a rave, and forecast them as future musical comedy favorites. Tom Long and Sally Small have a novelty juggling specialty in which a number of laughs are interspersed due to the fact that their physical appearance conforms to their surnames.

Lorraine Tumler follows with a rendition of "Among My Souvenirs," a popular ballad certain of salvos of applause from any audience. "A Study in Blue and White" reveals the Foster Girls in a fast-moving dance specialty. Myers and Hanford, who have been featured in the "Greenwich Village Follies" and numerous other big Broadway musical productions, are making their first picture house appearance in "Blue Plate," opening with their comedy number, "Down in Arkansas," and following with a musical saw number, which is one of the big features of the production. Koehler and Edith, sensational roller skaters, have a routine of trick material executed on a small mat which evokes round after round of merited applause. In this production Anderson has one of the flashiest finales that has been seen in a Publix show. It introduces a windmill effect, with a practical revolving mill. The Foster Girls perform a routine of acrobatic aerial feats on the arms of the mill, which later under a colorful illumination arrangement rapidly revolves, with the girls still clutching the arms. The setting and costumes for "Blue Plate" were designed by Herman Rosse.

PROPER TITLES HELP BOX OFFICE RETURNS

The importance of titles for acts was emphasized by Jack Partington. Regarding good selling titles for the units shows Partington said:

"When the show gets out in the field and the manager wants to sell it along with the picture, I believe that the title of the show is an important factor. A good title should be selected, if possible, for every show."

Looking ahead a little, Partington said: "There is another thing that we are up against that will be eliminated in the future and that is that we now have to assemble for every unit that goes out a new line of girls and an entire new cast of people. In a few months, however, we ought to have acts that will be recognized as Publix acts, just like the Keith and Orpheum Circuits now have acts that have been with those people for years. We will get to that stage and in another year we should have people with us who will mean something to the box office as they go around the circuit."

JUST TWO FARM HANDS MADE BROADWAY BLINK

MYERS AND HANFORD GOT MUSIC FROM A SAW; ZIEGFELD SAW THEM AND GOT THEM FOR HIS "FOLLIES"

A couple of farm hands from somewhere away out in Arkansas will appear at the..... Theatre in another of John Murray Anderson's dazzling spectacles fashioned after a blue plate and called "Blue Plate." As Anderson is very strict in making sure that he provides the finest of entertainment in his Publix revues, the above statement calls for some explanation.

Ford Hanford was a farm hand on his father's farm in Arkansas and like most small towners, he longed for the big cities. He was

RUBES FROM ARKANSAS



Ford Hanford and Lou Myers

sent to the village for a saw. He reached there easily enough, but on his return trip the team of horses decided to talk over the weather so they stopped under a shady tree. Hanford was roaring angry at the horses, but he loved animals too much to hit them. Instead he started banging away on the saw with a little hammer that was in the wagon. He found that by bending the saw and hitting it with the hammer in a certain place he could get a tune out of it. He became so absorbed in trying to play a popular tune of those days on it that he did not notice the hours rush by. When he finally decided to start for home he ran the horses all the way. That night after dinner he surprised his family by playing a tune on the saw. Lou Myers, a neighbor's boy, who had come over to see his friend Ford, suddenly started a funny dance, something in between a jig and a tap dance. The music from the saw and Lou's dance soon had Ford's family rolling on their sides with laughter.

The two youths practiced and entertained the town folk at a barn dance. Soon their entertainment was eagerly sought after by various towns and their popularity was so widespread as to reach the ears of an agent of Florenz Ziegfeld who gave contracts to the two boys to appear in the internationally known Ziegfeld "Follies." Their success

on Broadway was immediate. In rapid succession they played in the "Greenwich Village Follies" and toured the Loew and Keith circuits. Their performance at the Palace Theatre, New York, the theatre that is considered the top rung of the ladder in the success of a vaudevillian's career, was the cause of the New York newspapers giving columns of space to the praise of the farm hands from Arkansas. They also toured the country with Elsie Janis and Vincent Lopez. The Arkansas Valentinos have made a number of Victor records that were a sell out.

The saw that Hanford uses is one of the common carpenter type. A good deal of comment by people who refuse to believe that melodies can be hammered out of a saw, is the reason for the team of Myers and Hanford offering a substantial reward to anyone who can prove that their famous tunes are not rendered on a plain everyday variety of saw.

Myers does a very funny dance in a pair of shoes about a dozen sizes too large for him. The singing of the team kept the audiences of the Paramount Theatre, New York, in side-splitting laughter.

THEIR FUNNY ANTICS MADE ROYALTY LAUGH

You will laugh—royalty did—at the funny antics of Tom Long and Sally Small, who are appearing at the..... Theatre next week in John Murray Anderson's "Blue Plate." Seventeen years of making people laugh have amply prepared this happy couple for their tour over the United States through the Publix Theatres. Every well known theatre circuit has been visited by this pair.

The appearance of Long and Small before King George and Queen Mary of England brought forth a request to again go through their act. This inter-

national team has appeared before many of the royal families of Europe and was in much demand in the various cities that they visited. Bickerings between theatres which wanted their act are ruefully remembered by the pair who were greatly inconvenienced by having to keep on the go so that they might avoid the hordes of theatrical bookers who wanted them to sign contracts. Tom Long bears a scar on his left leg where he was shot during an altercation and gun fight between two booking agents who were eager to secure his and his diminutive wife's services.

VOICE AND BEAUTY LORRAINE'S ASSETS

Lorraine Tumler, who is also well known as the girl with the schoolgirl complexion and as the miss with the silvery voice, will appear again in (name of city) at the..... Theatre in John Murray Anderson's "Blue Plate." Sweet Lorraine, as Miss Tumler is popularly known to the Publix audiences, has sung in her own inimitable way in other Publix theatre revues, foremost among them being "Knick-Knacks" and the "Syncopated Menu."

Miss Tumler left the light of education, after she graduated from High School, for the bright lights of the stage. She studied under the famous John Dwight Sample of Chicago, who declared Sweet Lorraine his star pupil. Ever since Miss Tumler has sung professionally she has appeared under the Publix banner, and in the year and a half that she has been on the stage she has delighted her audiences with her charming personality and voice.

FAST STEPPERS IN PUBLIX SHOW

A pair of childhood friends to be seen this week at the..... Theatre in the Publix stage "Blue Plate." The dancing of Gordon and King brings (name of city) two boys who grew up together in the same neighborhood and who will present the audiences at the..... Theatre the dances that they have been originating and performing ever since they discovered they could dance.

The whirlwind dances of Gordon and King have entertained the theatre-going public for more than six years, during which time they have appeared in the most to-be-forgotten musical comedies "Sweetheart Time" and "Wings." In which they were acknowledged hits. Their successful tour of the leading theatre circuits has made them thoroughly fit for access into the favorite audiences who attend Publix theatres.

RISK NECKS DAILY IN ROLLER SKATING ACT

Koehler and Edith, the foremost skating team in the world will do before the audiences at the..... Theatre next week "Blue Plate," the spectacular skating that made them a sensation in New York. Variety, the theatrical paper, proclaims them as marvels of the rink, but adds that their "rink" is only a few square feet, a fact that adds to their marvelous performance.

The whirlwind skating of this couple has kept them in constant demand on Broadway. For a time they made those who frequented the Casa Lopez, one of the Great White Way's favorite night clubs, gasp with astonishment and wonder. Their dizzy whirls, breakaways and holds have entertained the entire United States through the various theatre circuits.

Never before has such startling roller skating been presented at the..... Theatre. Their superb, nerve-racking skating on wheels

is all the more startling when stops to consider the ridiculous small space they have allotted themselves for their neck-risking performance.

The appearances of Koehler and Edith in Europe and in the leading cities of South America have brought them countless offers again to go through their death-defying tactics on roller skates abroad but the Publix Theatres Corporation finally secured them, after weeks of negotiation.

KOEHLER AND EDITH



BOOK TIE-UPS

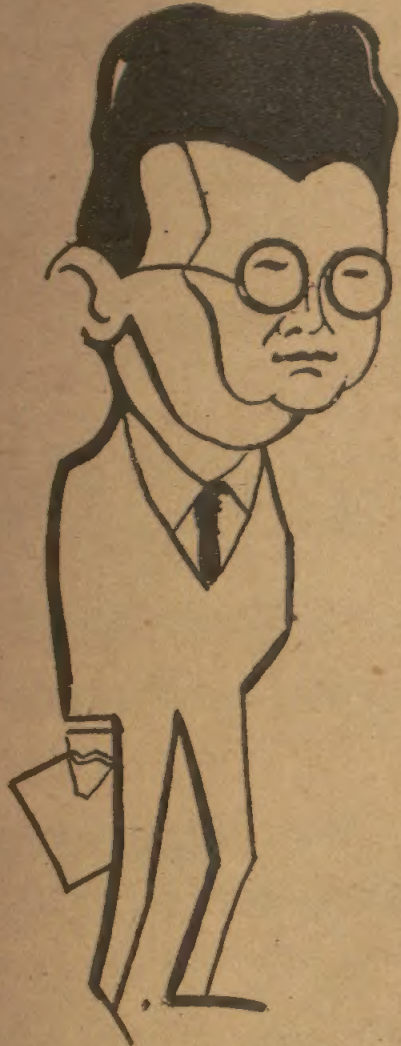
Grosset & Dunlap, having successfully launched the 75c editions of "Wings" and "Gentlemen Prefer Blondes" are waging a strong campaign to book dealers on the popular priced volume of "Beau Sabreur." They have issued a striking circular to the trade, which stresses the advantages of

tying up with The Paramount Picture, and illustrates a multi-colored window display which of course should be supplemented with scene stills or lobby photos and a card carrying names of theatre and play dates. The book will be featured in a full page ad in the February issue of "Clare's Magazine." Paramount Sales Managers can supply heralds, photos and window cards.

HOW MUSCIO GLIMPSED THEM FROM AN ATLANTIC CITY RINGSIDE SEAT

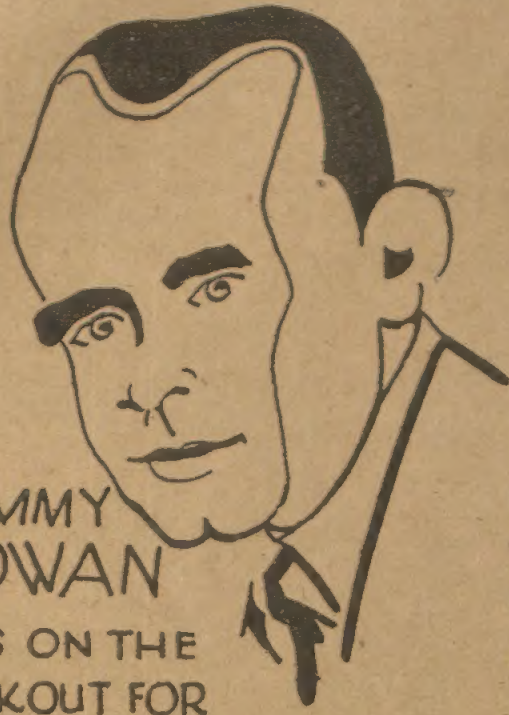
NAT FINSTON

WOULDN'T BE A MUSICIAN IF HE DIDN'T REFER TO PINOCHLE



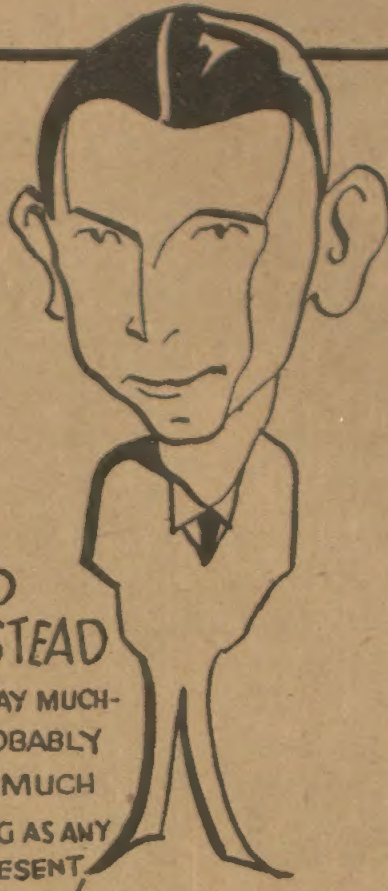
JIMMY COWAN

WAS ON THE LOOKOUT FOR NEW TALENT!



ED OLMSTEAD

DIDN'T SAY MUCH—BUT PROBABLY DID AS MUCH THINKING AS ANY ONE PRESENT



HARRY MARX

GOOD OLD 'ARRY WAS IMMENSE



FRANK CAMBRIA

TOOK THE GANG THRU EUROPE'S BACK-STAGES



SAM DENBOW JR.

MADE HIS FIRST PUBLIC APPEARANCE AS PUBLIX V.P.



JOHN MURRAY ANDERSON

INTRODUCED A NUMBER OF \$1200 WORDS



SAM KATZ

GOT A BIG HAND AFTER HIS INTRODUCTORY TALK



A-M-BOTSFORD

TALKING ON HOW PUBLIX WAS BECOMING AS BIG A TRADE MARK AS CARTER'S PILLS



UNITS VITAL TO ENTERTAINMENT STATES KATZ

(Continued from Page 1)

"There comes with this additional playing time the increased opportunity to round out this organization so that it can more easily and more flexibly give a better account of itself in the work it is now doing and can anticipate increasing development in the character of the entertainment, itself.

"In the first instance, the producing force is now at a point where they are able, with a bit more relaxation, to think of their work. Mr. Cowan went through a very, very hectic period in his first number of weeks. He had only two producers working, Messrs. Partington and Anderson doing one every other week. Mr. Cambria was in Europe at that time. And it was quite a job. But they are now set so that the producers do a show every third week. I am in hopes that before this year is out the new producers will have had sufficient experience to get us on a schedule where the producer will do a show a month. And I think that when we get to that schedule we will begin to get increasingly better work and bet-

ter results. I think that is about as much work as any producer ought to do to get the maximum entertainment value into the thing he is doing—one a month.

"The producer will have, during the run of this year, a rather complete organization within himself for his work. He will have a definite unit of the musical organization with him all the time, thinking right along as he is working during that entire period, emphasizing, suggesting and working with him. He will have increasing assistance from designers, costumers and all other brain that may be of help in bettering his work.

"From that point on, we are going to establish out in the field District Production Supervisors—for want of a better name. We are going to take those young men who show an aptitude for the business and give them three or four towns to check. They will become familiar with the show at its inception, and they will make certain towns—for instance, one man will continually make New York, New Haven, Boston and Buffalo, and he will be in those towns every week checking lighting, checking talent, checking scenery, checking everything—checking the entire production.

"So that with the assistance given to the producer at the Home Office, with the increased

playing time, which in itself should enable the producer to have a better variety of talent to draw from, with increasingly new ideas in production values that may come from designers, costumers, and the like, he should, as a result of that, turn out better work in the first instance, and feel reasonably assured that the work he has done will be properly presented and represented in its tour around the country.

"We are opening our own costume shop. I think that will be in effect within the next few weeks. We are opening that shop to build our own costumes, hoping thereby to save some money or at least get more for the money we are spending at the present time.

"Our scenic studio is showing continuous improvement; there is a better class of men coming in there all the time, and I think that the sets that you now see and have seen in the last six or eight weeks are evidence in themselves of the better class of workmanship coming out of that studio.

"Now, all of the work of the producer and that entire organization would be to no avail unless it were properly complemented by the proper musical assistance, first at its source; secondly out in the field, from the standpoint of how these acts are

finally played by the various orchestras around the country.

"We have had occasion to visit different theatres and have noted that an act may be splendid in one place and only fair in another place—and primarily because of what is done to it by the band or the orchestra. We are trying, therefore, to build an organization that may, as nearly as such a thing is possible, safeguard that production, first, at its inception, and then while it is out on the road. And in that department we are going to spend a great deal of money, beginning now. We have authorized Mr. Finston to draw into the Home Office Mr. Borros Morris, who has done some very splendid work for us out in the field and who for the past two years has been confined to a type of town that needed showmanship of a high order on a reasonable cost. In other words, Mr. Morris has been confined primarily to the smaller towns, and in those towns for the past two years, in our opinion, has acquired an education that can now be used very beneficially throughout the circuit. So he will come into the Home Office with Mr. Finston.

"We are drafting Mr. Talbot who has been the conductor at the Paramount Theatre to come up from that theatre into the Home Office.

"We have Mr. Press and Mr. Joe Finston on the business side, as the nucleus of the executive administration of the Musical Department.

"In other words, those five men will guide the executive administration of the Musical Department. We have authorized Mr. Finston to proceed along this line: To establish a series of teams, consisting of in one instance Mr. Terr, who has been doing this work since its inception, and another man with him; Mr. Boutelji, and another man with him. We will have four complete teams and one understudy.

"The vaudeville office, the Artists Booking Office, which started two years ago very quietly and very humbly, is now a reasonably full grown child and it, in association with other agencies, is now in a position where I think it can secure for your theatres and for these acts talent comparable with what anybody can secure, and with increasing economic advantage, due to the greater playing time.

"So that we see, as I said in the beginning, a rounding out during this coming period that ought to definitely manifest itself in continued improved quality of the acts. The organization is singularly set up. It has, by virtue

(Continued on page 5)

CONVENTION CHATTERINGS and BOARDWALK BREVITIES

By Jack McInerney

As we caught it Sam Katz was the best dressed man present, Sam Dembow had the most intriguing moustache, Harry Marx was the best looking, Earl Sanders had the reddest hair, Dave Chatkin was the luckiest, Paul Raibourn was the quietest, Frank Cambria was the speediest on a split second ticket to and from the dining room, John Murray Anderson used the longest words and A. M. Botsford had the best looking wife.

Howard Pierce took a joy-hop in a boardwalk chair and seemed nonplussed when the pusher couldn't wheel the rolling basket right into the hotel lobby.

One of the best outbursts of the day was that contributed by Nat Finston who, despite the fact that he is a musician, is gifted with a keen sense of humor. In his talk Nat referred to a "business administration." Later Ralph Kohn of Paramount pointed out that when a musician spoke that way "the millenium had been reached."

One of the most attentive listeners was A. H. Blank. But after it was all over Blank, who is a little hard of hearing, admitted that quite a little had gone over his head.

Lack of time saved Paul Osgood the effort of a speech. Which was probably just as well for with Paul, Charlie Skouras, Mike Shea and Boris Morris all spouting simultaneously it might have seemed the League of Nations was in session. Paul, however, made his speech on the train—and with gestures.

We don't know whether Robert Lieber was ever a member of Congress but he spoke in a manner direct enough to make even that august body sit up and take notice.

The stenographic machine of the typewriter tickler taking the speeches got jammed and gave up the ghost with a long wheezy rattle during one of the speeches. After Charlie Skouras finished his speech, the machine was all right again.

Dave Chatkin walked five miles up the boardwalk and came back crawling on his hands.

When Jack Partington asked whether unit talent should repeat or not, Irvin Talbot began singing the aria from Leonora Cori.

If the field could know the days and nights (and Sundays) of work being put in by Jimmy Cowan and the production department they'd realize what these new unit productions mean in time, toil, money and sweat.

Doc. Stern made a personal appearance but his professional services were not in demand. He unconsciously fiddled with his first-aid kit, however, when he saw Milt Feld snap at a pork chop.

A fortune-teller on the Boardwalk told Moe Press to buy Paramount stock, quick. He phoned an order to his broker in New York and the stock quietly and quickly settled back three points. Moe voted to hold the next meeting at the Astor.

Sam Palmer of the Publicity Department was too busy to attend. Sam holds all records for being the busiest man in Times Square. He gets 57 phone calls per day from Earl Sanders concerning booking changes and writes on an average of 200 letters every week about trailers, photos, billing and cancellations. In his spare time, Sam edits the weekly program for the Paramount, Rivoli-United-Artists and Rialto Theatres in New York.

What maddened the mob more than the slow motion ambassador waiters was the sight of Leroy Furman anking up the boardwalk with a beautiful blonde. Your correspondent estimates he wore out three pairs of rubber heels.

When the musketeers got back to Sardi's they thought the session was still on and began signing the checks. But they soon learned it bad to be "on the line."

COWAN PRAISES "HIS GANG"

"I have been around the show business a long time, and I have come in contact with a great many men, but I don't know any place we could find a finer gang all the way through than the boys who have been working with us."

Such was the tribute paid the members of the Publix production staff by its head, James R. Cowan, at the Atlantic City meeting.

"I believe that the boys have started to think along the right lines all the time, and they are perfectly willing to do everything they can."

Used Publix Manual

When "Metropolis" was presented at the Rialto Theatre, New York, one of the letters was of a different color from the rest, and every one wondered why. That was the answer: to make them wonder.

Down in Asheville, N. C., T. R. Earle copied the idea with improvements. He plastered the front of the Imperial with a banner black with white lettering, except for the O, which was yellow. The letters were five feet tall. Superimposed on the yellow letter was a large question mark with electric bulbs on a flasher. It greatly helped the effect, even in the daytime when the current was not on.

—M. P. World

A MESSAGE TO ALL DE LUXE THEATRE MANAGERS

This issue of Publix Opinion tells you a little of a meeting in Atlantic City, at which were present the Production and Musical Departments and the various partnerships in the cities where the band unit shows are now playing.

Familiar as we are in the home office with the work of these two departments, there was brought forcibly to mind again the very remarkable organization which is behind this band show producing idea.

It would be impossible to give you any idea in a letter of the amount of toil and turmoil which have gone into the establishment of this producing organization. Every one of these men—Cowan, the producers, and the musical heads—is giving up eighteen hours a day to the most complicated requirements of production, costume, scenic design, music, routing, talent, booking, and the hundred and one other elements that go into putting on stage band shows.

These men are working at full tilt days and nights on these shows, and there was brought out strongly at the meeting the tremendous accomplishment that has been made during the past few months.

To hear the various producers and members of the musical and production departments modestly tell of what work has gone into their accomplishments was an inspiration to all of those who heard them, and we are sure if you could have been present you would have been more able to appreciate some of the difficulties, some of the expense, some of the tribulations and all of the tremendous mental and physical work that is necessary for the proper functioning of such an organization.

The most striking of all facts was that some of our friends who looked upon our early unit policy with some scepticism supported our results and our future hopes with more enthusiasm than we believed possible.

In fact—everyone connected with the meeting participated in a most enthusiastic and constructive discussion of our future, as a result of our past experience.

We, as members of the home office staff, are extremely sorry that you could not have been present to carry back to your theatres some of that enthusiastic realization of what is being done for you. We are trying to put these facts in a letter, knowing that no words of ours can properly convey the spirit that we would like to broadcast. However, take these words for gospel; your production and music departments are engaged in work that cannot be duplicated anywhere in the United States. They are giving all their time, all their thought, all their energy, and the company is giving tremendous sums of money to provide for you productions that are the envy of all the other theatres in the world.

Get behind what is being given to all with all your might and main and your enthusiasm, which is the secret of all success, will communicate itself to your public and everyone with whom you come in contact.

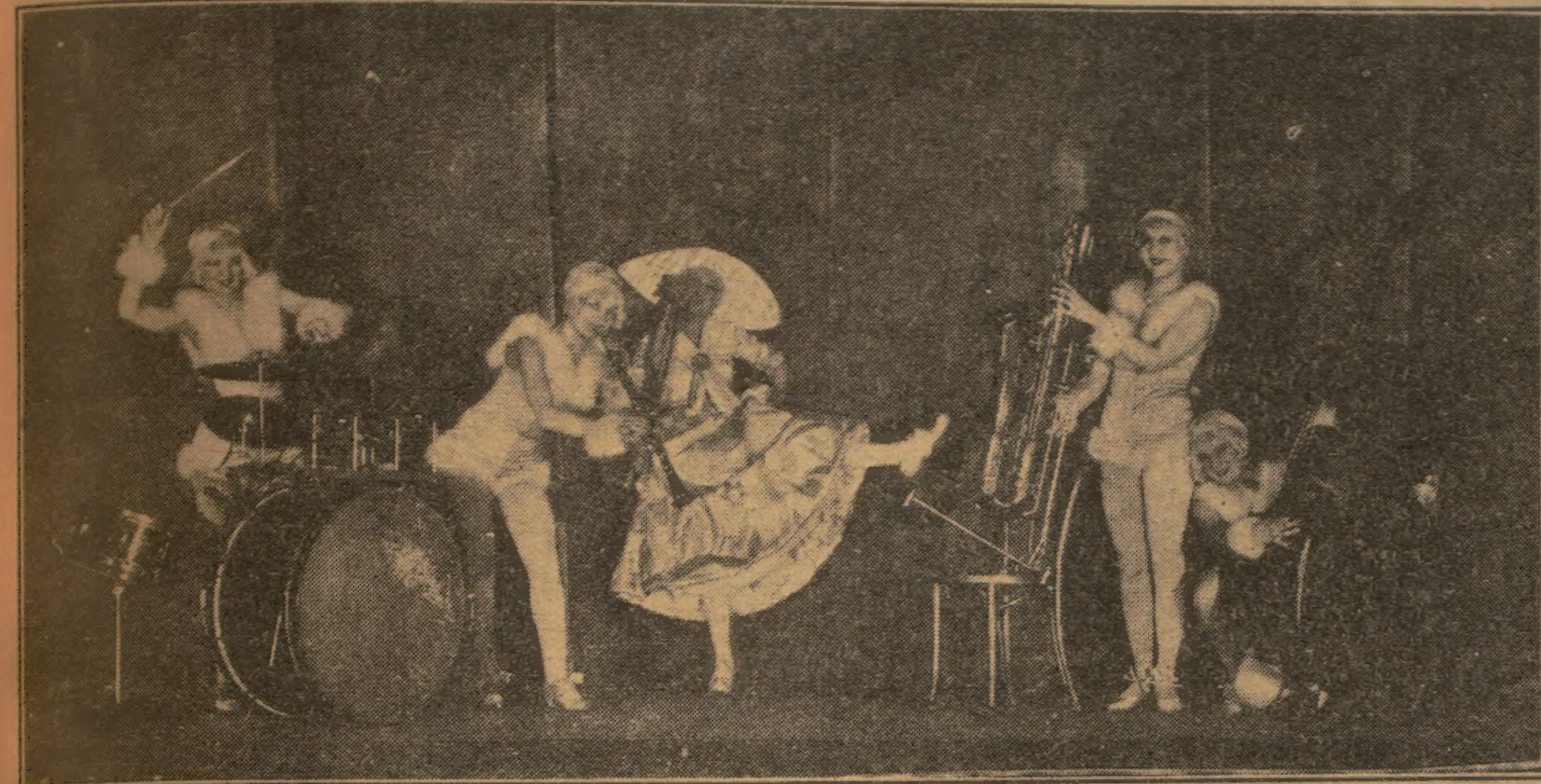
Kindest regards.

Very truly yours,

SAM DEMBOW, Jr. DAVE CHATKIN
HARRY MARX R. E. CRABILL
A. M. BOTSFORD

RUTH TAYLOR ON TRIUMPHANT TOUR

"BLUE PLATE" BEAUTIES BLOW BLUES

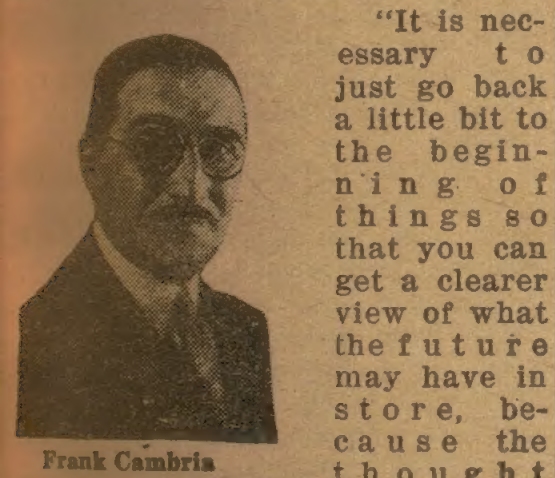


A quintet of beauties from "Blue Plate" has organized jazz band and their snappy syncopation puts pep in cast during the lonesome hours between shows.

Photo by Nathan, P. O. Staff Photographer.

STAGES OF GERMANY SHOW GREAT ADVANCE

The marked progress of stagecraft in Germany and its possible influence on our theatres was graphically recounted at the Atlantic City session by Frank Cambria of the Publix production staff who recently returned to the home office after an intensive study of European stage activities. In speaking of foreign conditions in the theatre and their possible effect on our own productions Cambria said:



Frank Cambria

"It is necessary to go just back a little bit to the beginning of things so that you can get a clearer view of what the future may have in store, because the thought comes to my mind of the things we did five years ago and the things we are doing today. And looking into the dim future, I think the biggest problem we have is to think of what we are going to do five years from today, because of all groups, I believe that motion picture audiences display the greatest amount of fickleness. "In Berlin, at the Grosserschauspielhaus, which was Reinhardt's greatest effort, I believe, that theatre originally was a circus. It is one big bowl, with a lot of seats around it. And he transposed that into a theatre by cutting off one end of it. He carried his stage out into the auditorium, put on the elevated stage behind that, over the proscenium he built a tremendous dome in which he placed all those spotlights, so the lights hit down onto the stage without causing rays to go through the audience—which is always disconcerting. It is more mystifying not to see the source of light. "The theatre has no balconies, and is more the stadium effect. The week I was there they opened up with the "Mikado." Well, I was surprised at the "Mikado" in German. I sort of felt that it was another German venture and wouldn't amount to much. But some friends of mine whom I met there said, "You say you want to see the theatre?" Well, we will go there and see it. "I said I would rather see a show there. But, anyway, we went. And, like a Smart Aleck, I thought I would be just wasting a perfectly good evening. "To my surprise, I want to tell you right now that I saw in my opinion the greatest production ever put on, on any stage in any part of the world. They took the

"Mikado" and modernized it. They syncopated some of the numbers; they jazzed some of them. The Geisha girls, instead of coming out in the Japanese kimono costumes, came out in up-to-date, very flapperish costumes with the Japanese touch to them—just enough of that touch to make you understand that they were not getting out of the picture. "They took the disguised son of the Emperor, dressed him up as a college boy—an American college boy—and called him the son of a sugar king, to get the story that he was the son of the Emperor. "They had sixteen boys whom they brought over from London who did the same type of work as the Tiller Girls—and they were a sensation. "Instead of doing it in two scenes, like we are in the habit of doing—we say, 'Well, it is Gilbert & Sullivan, and it is tradition, and you mustn't break away from tradition because if you do it won't be the same operetta'—they broke away from that entirely and showed the operetta in about fourteen scenes. "Their artistry was superb. Their costuming was absolutely exquisite. "But the thing that got me the most, which was really very, very lovely, was that on account of their having to cut the stage off this end of the room—from the end of the proscenium wall to the wall of the auditorium is quite a space—they took little Chinese or Japanese pagodas and placed them one alongside the other, and they built a sort of a very cute sky-line of Japanese or Chinese houses. All the choruses that sang, sang out of those top windows. "In most of the dancing numbers, the girls made their entrances through those little doors, and came down the steps to the stage and out into the auditorium. "That hit me very hard. I said, 'That's showmanship. It is marvelous. That is bringing your audience and your stage into one. That is making your audience want to become actors.' "And the audience are actors for that evening. I am sure that

from a showmanship point of view that is just the right thing to do. Instead of cutting off your stage from your audience, you have them both feel that they are a part of the same little idea—they are both having some fun.

"Why do people want to dance? Just because they want to become actors. Why do they all want to join in community singing? Because they feel that they want to do something that the actor does.

"And if you can't get a little touch of that in your audience, you can't go wrong.

"Those people have succeeded in doing it over there, so much so that I am really enthused about everything that I saw—as against what they do in Paris. The Folies Bergere, much to my surprise, was just a very good revue—very exquisite costuming; very bad lighting—the worst lighting I have ever seen in my life was done in France, particularly in Paris. They don't know what lighting is. And yet, if they would only take the trouble to go to Berlin, twelve hours away, and see what they are doing there, they would have a great deal of food for thought.

"However, in Paris, I did see a very exquisite production—a very lovely piece of scenery. There they are very excellent when it comes to a scenic effect or a thing painted for the stage.

"But in Germany they are absolutely progressive. They told me they were tired of these George White Scandals revues and were going more into operettas with the new swing of the modern touch. And I say why can't we do it?

"It isn't a difficult job to take any operetta and modernize it, in itself. But if it is done badly, then you had better hide your face in shame. But if it is done well, just like the "Mikado" in Berlin—and anything that is done well is good to look at—and can't go wrong.

"Somebody has to try these things. We may fall short of our original intention, but I don't believe if we use good judgment and common-sense we can go so far away that it will be had. I believe that anything we would attempt today would have a certain smacking of class and good understanding of the stage."

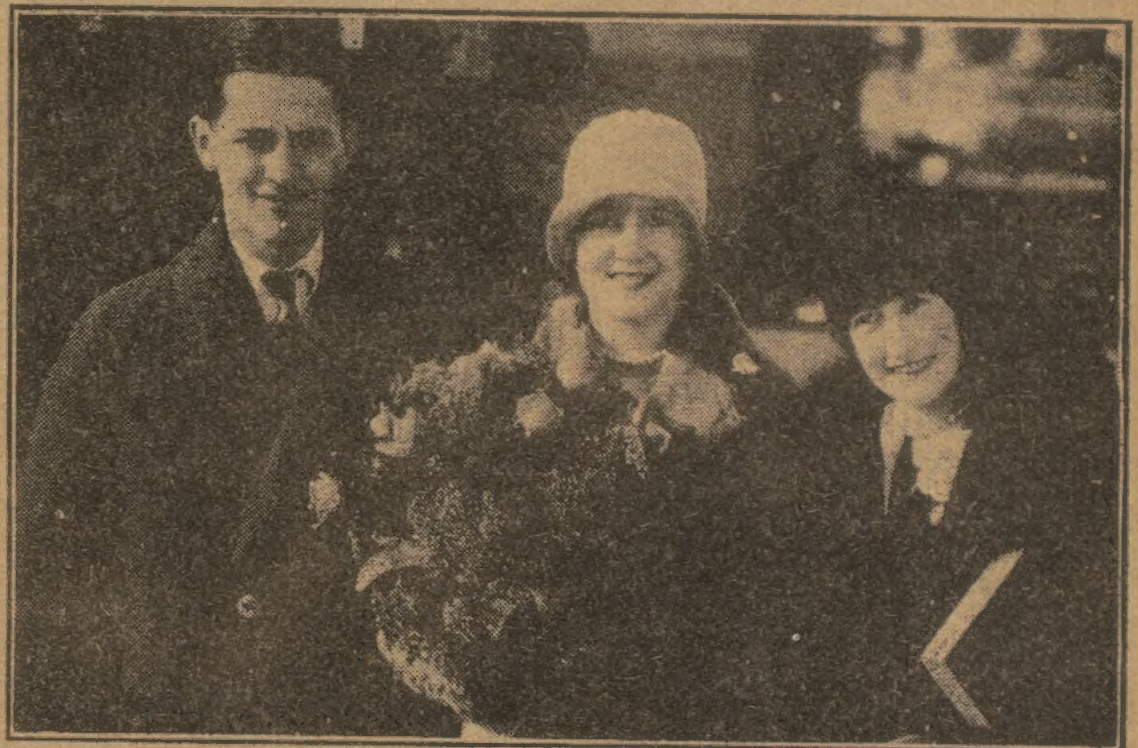
"BLONDE PERSONALITY" GETS DENVER WELCOME FROM HIGH OFFICIALS

That Ruth Taylor's tour of the Publix Theatres in conjunction with her first starring effort, "Gentlemen Prefer Blondes," will be an unequivocal success was indicated by the reception she was accorded in Denver and other cities on the first lap, and by the interest precipitated by her visit to New York, which city she reached Sunday, January 15th.

In Denver and the other cities in the early stages of her tour she was greeted enthusiastically by motion picture patrons and literally besieged by newspaper feature writers and press photographers. In Denver she was cordially welcomed to the state of Colorado by Governor William H. Adams, and later received the keys of the city from Mayor Benjamin Stapleton. Similar receptions have been accorded her in other cities.

On her tour she is accompanied by William H. Wright from the Paramount West Coast publicity staff and by her mother. She is a sure-fire source of real live news and through the medium of her charming personality and the nation-wide publicity she has already been accorded, should be a banner box office bet for every theatre on the circuit.

PARAMOUNT'S AMBASSADOR



Ruth Taylor, Lorelei of "Gentlemen Prefer Blondes," Arriving in New York with Her Mother and Bill Wright.

PUBLIX ENTERTAINMENT IS BIGGER AND BETTER

(Continued from Page 3)

of its partnerships and its allied organizations throughout the country, a tremendous amount of man-power that, properly harnessed, is able to bring to the institution a continuous guiding that ought to be beneficial and is beneficial.

"I might say that arrangements have been made to begin the next few weeks with a try-out house in Brooklyn, as just one of the things that happens mechanically. We are taking one of the Loew Theatres in Brooklyn—a neighborhood theatre of Loew's in Brooklyn where they have been playing vaudeville and pictures—and putting a band on the stage without scenery, and playing split weeks there, with seven acts on the bill, so that we can review fourteen acts a week in the one house in front of a band and get some more definite impressions than we now get in obtaining talent.

"The boys have realized the necessity of getting their talent well in advance, both from the standpoint of cost and quality, with the net result that I believe they are now, and will be in the future, always six months ahead of themselves in the getting of talent, so that there won't be this last-minute rush and taking something inferior because it is the last minute, or taking it at an excessive cost."

That those men in the field who have had a musical background have keener sense of showmanship was the contention of Mr. Katz. For this reason, he said, efforts were being made for the assembling of such men in

a training school under the direction of Jack Barry.

In conclusion Mr. Katz said:

"We start the new year, as you all know, with the right to look forward to the most favorable four months in our experience—any of us—because never in the history of this business has there been a list of motion picture attractions in one quarter such as are available to you during the first quarter of this year. We count here, for example, twenty-eight outstanding, almost guaranteed, sure-fire pictures, that are available to you in a period of fourteen or sixteen weeks."

Present at the session were the following partners and partnership representatives: Barney Balaban, A. J. Balaban, John Balaban and A. J. Stern from Chicago; A. H. Blank, Des Moines; Robert Lieber, Indianapolis; Mike Shea, Buffalo; George Trendle, Thomas D. Moule and Howard Pierce, Detroit; Maurice Barr, New Orleans; J. J. Ford, Boston; Harold Finkelstein, Minneapolis; and Charles Skouras, St. Louis. From the New York office were Sam Katz, Sam Dembow, Jr., Ralph Kohn, Dr. E. Stern, P. A. Raibourn, D. J. Chatkin, A. M. Botsford, Ed Olmstead, J. E. McInerney, J. R. Cowan, N. W. Finston, Earl Sanders, Frank Cambria, John Murray Anderson, Paul Osgood, Jack Partington, Milton Feld, Harry Marx, R. E. Crabill, Louis Lazar, Borros Morris, Irvin Talbot, Max Terr, Morris Press, Joe Finston and L. J. Furnam.

PUBLIX PARTNERS ENDORSE UNITS

NEW HAVEN GETS PUBLICITY WITH FOSTER SCHOOL

Jack Shelley, Publix press representative at the Olympia Theatre, New Haven, in which house the Publix productions make their first public bow, has effected a clever publicity tie-up with the Allan K. Foster School of Dancing. The Foster School has already supplied a number of trained dancing troupes for unit shows, and will furnish additional ensembles for stage shows to come. Shelley has started a campaign in New Haven through the medium of a newspaper tieup direct from theatre hand bills and local stores' cooperation, which will have as its objective the securing of a number of new Foster Girls for the Publix circuit presentations.

From the New Haven girls who replied in the campaign, Foster will select the twenty-five best qualified to become dancers. These girls will be trained in the Foster studio in New York for a period of ten weeks, under the terms of the contract each girl will be awarded when she is chosen. When the period of training is completed, the girls will start work on the Publix route and receive a liberal salary and a bonus. The girls will commute daily from New Haven to New York during the training period, and will be publicized in New Haven until they make their initial appearance in that city in a Publix presentation.

"BLUE PLATE" BEAUTY GIVES HEALTH RULES

Lorraine Tumler, whose brown haired loveliness has graced many stage successes and who is now appearing at the.....Theatre with (band leader's name) and his (name of band) in John Murray Anderson's "Blue Plate," has two steadfast rules that have helped her attain the beautiful skin that has been the envy of the women and girls in her audiences.

She readily consented to tell these rules when asked for them, declaring that if these rules were followed carefully, preservation of a beautiful skin was assured. "First," she says, "take an inventory of your general health and next pay special attention to the individual needs of your skin. The first to me is more important, for no matter how much care one may take of the skin, unless there is a basis of good sound health to supply it with nutrition, and good circulation that makes it sparkle with glowing vitality, it will not have the beauty and freshness that health alone can give it." Miss Tumler said, "There are two classes of beauty seekers; first, the girls who honestly seek for beauty and a fine complexion through the above method; and secondly, the girls who follow the cult of the cold cream clan. I leave you to decide which you consider the better."

Miss Tumler is noted for her beauty and grace as well as the golden quality of her voice. Those who see her at the.....Theatre next week will see one of the foremost singers of the modern generation today and be able also to note how well her method has succeeded.

YOU KNOW SHE HAS "IT"



Hazel Ellington, pretty Foster dancer in "Blue Plate" starts new fad by wearing "It" on hat. You may have original picture on request. Photo by Nathan, P. O. Staff Photographer.

BIG PUBLICITY FOR MAE MURRAY AROUND CIRCUIT

Some of the most comprehensive campaigns ever effected for the personal appearance tour of a motion picture star, or for anyone else for that matter, are now being conducted by Publix Theatres' press representatives. The exploitation and publicity worked out in Buffalo and Detroit the past two weeks were big factors in the huge box office receipts rung up by the piquant little star of stage and screen. Charlie Taylor of Buffalo and Oscar Doob of Detroit not only crashed the newspapers of their respective cities with Murray stories, but publicized her to the maximum through the medium of a series of crackerjack exploitation ads.

The campaign on Miss Murray in Detroit was started four weeks in advance. Announcements of her coming were incorporated in all forecasts for the New Year, trailers and newspaper stories.

A large, artistic poster placed in grand lobby three weeks in advance, showing Murray in dancing costume, cut-out, life-size, against black velvet, etc. Other special posters and trailers.

"Merry Widow" musical tieup with radio stations, orchestras, etc.

Mae Murray interview tied up with Congressional investigation of foreign movie boycott because of "soul kisses."

Murray photos in 40 windows. Special photo showing.

Publicity four days in advance in Detroit News, announcing radio interview on its station WWJ—leading Detroit station. Radio fans invited to send in questions to be asked Miss Murray before mic.

Interviews in all papers.

Various tieups secured under difficulty account star's refusal to pose for ANY photos. Composite photo of star with radio receiving set secured quarter page music store ad. Ads set for week using available stills—jewelry, hat, sundae.

Automobile secured for Miss Murray's use.

Special articles by Miss Murray (woman's page) in Free Press.

During Miss Murray's stay at Buffalo, Taylor got a great opening break in the newspapers, cracking into four places in the two Sunday editions. Miss Murray's photo was used in the rotogravure section, in the Sunday drama pages, in the radio sections and with interviews. Stories were used in connection with four of these photographs.

A week in advance the special series of articles by Miss Murray on diet, dress, food, etc., supplied by the Publix publicity department, one article each day. These stories were carried on the woman's page and created much interest. At the end of each article a line was used calling attention to the fact that Mae was about to appear in person at Shea's Buffalo. A half column cut of the princess also was used each day with the series.

On Tuesday evening of the week's engagement, Miss Murray spoke to the radio audiences from the studio in Buffalo through station WMAK, telling how it felt to be a princess. She also offered to send small booklets to those writing for them, telling how to retain that girlish figure. As a result of this radio talk, Miss Murray was

IMPROVEMENT NOTED IN ENTERTAINMENTS WITH BAND POLICY

That the Publix stage productions are carving for themselves a distinct niche in the field of entertainment was the consensus of the various Publix partners or their representatives who attended the meeting at Atlantic City. Discussing the Publix productions, George Trendle, representing the Kunsky Theatre interests in Detroit, said:

"We are delighted with the stage band policy. We are delighted with the shows you send out. The only criticism I might make is in regard to your little tab in front of the bandstand. They usually get that so high that it shuts the light off the beautiful drop you have in the back. It comes up in front of the footlights."

"But that doesn't mean a thing, and it has nothing to do with the policy."

"That is the only criticism I can possibly make on the whole business. I think we are to be congratulated on the shows we are getting."

"We have noticed a very big improvement in the New York units," stated Maurice Barr, emissary of the Saengers in New Orleans. "We are yet small town showmen in that part of the country," continued Mr. Barr. "Our problem of overhead is just as grievous to us as it is to you, and we are looking upon the stage expense as a very important point. With the stage band idea we are troubled with increasing costs in putting it over."

"Some three months ago, Mr. Gueringer was here and he suggested the idea of the interchange of leaders. I thought it might be opportune to bring up that point now. I think Bill's idea at that time was rather regional or sectional. But I think if we could have a national interchange, it might help until all the zones arrive at the maximum—that is, get an ideal personality to fit each operation."

"Since the 3rd of December the units have improved. We ran into the usual holiday lull, of course. But I would like to get the reaction of the other members on the interchange of leaders—whether regional or sectional or national."

Another who attested to the improvement in the Publix stage productions especially within the last two months, was John Ballaban. Commenting on this, he said:

"There has been a remarkable improvement within the last eight or ten shows. The talent has been coming through much better."

swamped with fan mail during the days following.

A Nash sedan and brilliantly attired chauffeur was promoted for the Princess. On the tire cover was painted "Mae Murray, appearing in person at Shea's Buffalo, chooses the Nash." The princess, accompanied by the prince, used the car for sightseeing at Niagara Falls and along the Canadian frontier as well as between the hotel and theatre.

Some fine interviews gave the star some valuable space for the opening. As a result of all this publicity, Shea's Buffalo, on Monday, January 2nd broke all single day records, even surpassing the receipts for a single day on The Big Parade, Sousa, Whiteman, Gray, Ederle and like attractions.

Of course, I know the value of the continuance of the improvement of the talent situation.

"You will probably remember that when I was here last October I touched on the question of scenery. There has been a great improvement there. 'Shadowland' was a gorgeous unit, and had a lot of novelty in it. 'Moonlit Water' was fine."

"The one thing we talked about then that I haven't seen come through is a continuity in units. In other words, when 'Shadowland' had the flying piano and while it had the flying ball I believe you call it, and the beautiful frame around the orchestra there was no continuity and connection from one number to another. I believe there is a lot of it in 'Merry Widow.' But I think, too, that in 'Merry Widow' we were more or less forced to it because of the 'Merry Widow' story, which we all know, rather than the fact that the effort made to get the continuity into it."

"We are getting great entertainment at the present time." This was the opinion voiced by Mr. Shea of Buffalo.

"There is no doubt about it, unit is a great thing," continued Mr. Shea, "because I have had experience in Buffalo. I have a devil picture house—the Hippodrome. I get the best vaudeville in the country—and the stands away over it all the time and I don't have to go outside New York."

"A new show in New York everything else beaten in to you take the Roxy Theatre. spends a lot of money. I visit these houses and I can see the business slipping all the time. don't see any slipping of business at the Paramount."

"Publix, as we know, is two years old," said Charles Ras of St. Louis. "We feel are doing wonderfully well."

"There is just one suggestion I would like to make. As long as you have girls in pretty new every show, I am wondering if Production Department could see their way clear to have production have a little 'kick' in it. For instance, I could take a popular tune and the girls some weeks perhaps models or as dancers. In that you would give more 'kick' to show, and it wouldn't look much like a vaudeville show the way through. Because, as is now, you have the opening of the finale—and all through show you have nothing but vaudeville acts."

"I would like to have the Production Department get into it very seriously, because I think that would improve the show great deal."

"We are very satisfied with shows. Our business has proved a lot. We thank Mr. Kunsky and his organization very much."

"We are very pleased with shows—and I wish to give the best regards."

(Continued on page 7)

PUBLIX BANDS WILL RIVAL ANY IN YEAR

PLAYS SANTA TO KIDDIES WITH LASKY PRIZE MONEY

J. P. Harrison invests part of money in hose for children of poor when cold wave strikes Texas

The exploitation prizes awarded by leading film stars for the best campaigns put over on their pictures during October and November have been appropriately engraved with the names of the winners and the stars donating prizes. They will be shortly sent out to the list of winners that was announced recently.

The Home Office has already received a number of apprecia-

tive letters from the winners, and many of the stars who awarded prizes have sent personal congratulatory wires to the winners. Iona M. Redden was winner of the silver cigarette case donated by Jack Mulhall. Even though she will have no personal use for it, she claims that she will always treasure it.

J. P. Harrison, who won the second Jesse L. Lasky cash award of \$200, writes in part:

"To me the \$200 means much, but back of this there is a bigger, finer satisfaction in knowing and feeling that I, possibly, by winning this award, have in a way contributed something towards making a better showing for the South-West district of Publix Theatres.

The fact that this part of Texas is experiencing some of the coldest weather in many years prompted me to donate \$50. of this money to the United Charities of this city, with the understanding that it be invested in warm comfortable hose, to be distributed by the United Charities to the poor children of this city. One of the owners of our largest department store was so enthused over the idea that he sold me 273 pairs of warm hose at less than cost. As a further thought in adding not only comfort to these less fortunate citizens but also to give them a little amusement, I have had Mr. Bailey, secretary of the United Charities, replace in each one of these stockings a complimentary ticket which will admit the holder to the Victory Theatre any time during the showing of Jackie Coogan in "The Bugle Call."

An additional \$60. has been used for a telephoto lens which I will use on my movie camera and which will better equip me in making up my local news reel shots which I have been presenting as one of the features of our Hippodrome program for the past three years."

On account of the delayed booking of Colleen Moore, Harry Langdon, Ken Maynard and Johnny Hines, the special exploitation prizes offered by these stars will be given for January and February results.

Incidentally, it might be appropriate at this time to mention the fact that the real Santa Claus behind the stars' exploitation prize contest is Ed Olmstead, of the Home Office Publicity Department, who devised the scheme of peppering the recent Harvest Drive by personal prizes from the stars and who then effected it with Paramount, United Artists, Metro-Goldwyn and First National.

They Throw Knives

Probably one of the most sensational specialty acts that has been engaged for a Publix stage production is Hammond's Royal Samoans, a troupe of knife throwers who recently arrived from the South Seas. They will appear in a production which Jack Partington is now patterning and which will have Hawaii as a motif.

PARTNERS BACK PUBLIX UNITS

(Continued from page 6)

A. H. Blank of Omaha said: "The shows are coming along splendidly. After we first started our stage band unit, our business conditions improved materially. The theatre started to make real money compared to what it formerly did."

A strong advocate of the Publix units was Robert Lieber of Indianapolis, who said, in part:

"I don't mind saying that sitting here listening to your comprehensive line-up of what you have in mind—it just about overwhelmed me. And yet, with the increased string of theatres that you have in mind, I am sure that you have kept your foot well down on the ground in the elaboration and the enlargement of the program that you are contemplating."

"As you know, we are young in your field. Our theatre is just a little over six months old, and I therefore cannot pass upon your change from what we might term the old Publix policy to the band policy as well as can some of the other people with longer experience in back of them."

"So I can therefore not pass upon that, except to give you my own opinion as to the value of the change in entertainment rather than upon the increased business done, because the original Publix shows in Indianapolis were sufficiently new to carry along of themselves."

"I would like to say this, in connection with the band policy—that what I enjoy about what has been done, particularly with the late shows, is that they have been versatile, that they have been changing in character, that there has been a newness about some, more so with some than with others, of course, which is always going to be the case. But you have striven to carry on what you began in the stage band policy—in other words, entertainment with, at the same time, real beauty for the eye—entertainment, if you please, well worth while."

RUTH TAYLOR ITINERARY

Ar.	New York City	Jan. 15
Lv.	New York City	Jan. 23
Ar.	New Haven, Conn.	Jan. 23
Lv.	New Haven, Conn.	Jan. 24
Ar.	Boston, Mass.	Jan. 24
Lv.	Boston, Mass.	Jan. 24
Ar.	Buffalo, N. Y.	Jan. 25
Lv.	Buffalo, N. Y.	Jan. 25
Ar.	Detroit, Mich.	Jan. 26
Lv.	Detroit, Mich.	Jan. 26
Ar.	Indianapolis, Ind.	Jan. 27
Lv.	Indianapolis, Ind.	Jan. 28
Ar.	Chicago, Ill.	Jan. 28
Lv.	Chicago, Ill.	Jan. 31
Ar.	Des Moines, Ia.	Feb. 1
Lv.	Des Moines, Ia.	Feb. 2
Ar.	Omaha, Nebr.	Feb. 2
Lv.	Omaha, Nebr.	Feb. 3
Ar.	Salt Lake City, Utah	Feb. 4
Lv.	Salt Lake City, Utah	Feb. 4
Ar.	Seattle, Wash.	Feb. 6
Lv.	Seattle, Wash.	Feb. 8
Ar.	Tacoma, Wash.	Feb. 8
Lv.	Tacoma, Wash.	Feb. 9
Ar.	Portland, Ore.	Feb. 9
Lv.	Portland, Ore.	Feb. 11
Ar.	San Francisco, Cal.	Feb. 12
Lv.	San Francisco, Cal.	Feb. 14
Ar.	Los Angeles, Cal.	Feb. 14

FINSTON CLAIMS NEW POLICY WILL BUILD FINE MUSIC COMBINES

Denouncing as a fallacy any contention that pit musicians could not be switched for stage purposes, Nathaniel Finston, General Music Director, pointed out to those in session at Atlantic City that such interchanging was not a mere possibility but a fact, inasmuch as it had been done.

"First of all," said Finston, "very recently we changed about the musical personnel in all of our orchestras—men who had a life-long training in opera, symphony, musical comedy—anything based on previous training, tuition, precedent. We had built up good personnel, good orchestras, good leaders, good players, men eminently qualified, based on the aforesaid training. And then, lo and behold, last Summer we went into the bands."

UNIT SHOWS ARE ON SOUND BASIS

That there has been an amazing growth in the Publix stage productions and that its improvements have been many and sound since its inception more than two years ago was the opinion voiced at Atlantic City by John Murray Anderson, one of this country's outstanding theatrical producers and one of the main cogs in the production department since the birth of Publix.



"I think," said Mr. Anderson, "the greatest strength of type of show our existing is its flexibility and variety. To hamper it with a theme would retard it and have a tendency to submerge the band and the personality of the leader. By theme, I mean a story that would go through."

"Ziegfeld and all other producers of stage revues, which are the nearest things to the band units, have always tried to create a connecting theme with which to tie their shows together—and that has always been thrown out at the dress rehearsal. We tried that over and over again—and we found that it interfered with the speed of the show."

"For those that claim our units have a vaudeville flavor, I may state they have a production value that vaudeville never had. To me the existing type of show is singularly suited to picture houses. It entertains, which is, after all, the only thing that makes a good show, whether it be an opera, drama or revue."

"New shows both in special music and lyrics are a possibility, but would present many difficulties. In the musical comedy shows, which are sometimes a year in preparation and which employ the best brains available, there are nine failures to every one success. Having been with Publix since its inception, I have watched its amazing growth. Its improvements have been many and sound."

2 NEW SHOWS

IN

NEXT WEEK'S

PUBLIX

OPINION

Jack Partington's

"H A V A N A"

and

"R A I N B O W S"

A Boris Petroff Special

"The word 'band' at that time I am sure certainly did not mean what it means at this moment to all of us. First of all, we had heard of Sousa's Band and Pryor's Band. We never heard of string basses except in obsolete and rare cases—or, as some business men might say, a string instrument in a brass band might be a little 'applesauce.'"

"We knew of oboes, clarinets, and once in a while a bassoon, brass instruments, trumpets, trombones, horns—and perhaps I can mention brass instruments that you have never heard."

"But the band, at that period of our musical development I was sure meant nothing such as Sousa, Pryor or Pat Conway, or any man of that type, had in mind for a band. And, more positive than that, I knew that a band created on those lines would never give you the phase of entertainment that I knew most of us had in mind—delicate accompaniments incidental atmospheric bits."

"At that time, whenever I spoke to anyone about a band, the aforesaid band being able to play in the orchestra pit symphony, opera or tradition, I was told that 'blues' trumpet players don't play in the pit, and that 'moaning' saxophones don't know that language and 'slippery' trombones aren't heard about that phase of music."

"I did find, however, that if the leader knew orchestra pit he could be given the proper orchestrator and the proper mechanical help, all up and down the line of what was required—and you had a perfect pit orchestra. If your stage band conductor knew what he was about, all you had to do was to give him the proper orchestrator and the proper surrounding help—and I am here to tell you that I think your stage bands can be as good as Whiteman, if we can get enough Whitemans on the stage—because Whiteman has mechanical help doing for him what we keep on talking over here we want done on our stages and in our pits."

"Now, New Haven for instance, has a twelve-man orchestra. And I believe I may somewhat unadvisedly say that New Haven is our best jazz band in the United States for a small bunch of men. They can play 'hotter' than anything I can think of—and at a first show."

"New Haven is playing production overtures with those same twelve men. But our orchestrator touches up their parts. Our pit conductor has a sympathy for that form of music, and at the very worst, at least, we are getting two elements there that are supporting your pit theory."

"I refuse to believe it can't be done. If we can do it with twelve men in New Haven, fourteen in Birmingham, sixteen in Denver and eleven in Des Moines—I don't know why it can't be done in every town. In fact, I know it can be done. I know that we can get ourselves geared up in New York City to give you a twelve-man orchestration—providing you don't get in the orchestra pit some poor devil who has no sympathy for it one way or the other."

PUBLIX MEANS SOMETHING NOW AS TRADEMARK

Stressing the value of the advance leader of a unit show as being of as much importance to a production as any other part of the show, A. M. Botsford, Director of Advertising and Publicity for the Publix Theatres Corporation, requested 100 per cent co-operation through the circuit in the proper handling of the unit show screen announcements. In advocating a uniform system of running these act leaders he said in part:

"We feel in the Publicity Department that the trailer, or you might call it the leader that goes ahead of the show, is just as much a part of the show as the act itself. We would like to be assured that the leader is not changed in any of the places where the act plays. In other words, we want to present it through that leader; 'PUBLIX THEATRES PRESENTS 'GYPSY LAND'—or whatever the act may be."

"I am not entirely sure that in all the places it goes through in that form. But I would like to ask your cooperation in that, because we feel that the time has come when the word 'Publix' really means something to the Public."

"There was a time, two years ago, when we might have spent a great deal of money in advertising Publix Theatres and ballyhooing what we hoped to do, and it would have had no effect whatsoever. But the time is now here when Publix, without any ballyhooing, without spending money for advertising, has really come to mean something to the public—and I think it is due mostly to Publix shows."

"Therefore, the more we can publicize this Publix unit idea, and the Publix organization as a whole, I think the more value there will be to the absolute individual theatre where that is done."

"So, I would like to ask your co-operation with the Publicity Department in whatever we do along these lines."

Dorothy Neville Back

Dorothy Neville, formerly prima donna of the "Greenwich Village Follies," Carl Carroll's "Vanities" and other big Broadway productions, whose voice has been heard to advantage in several Publix stage productions, will appear in John Murray Anderson's forthcoming stage production, "Fans." Also in this stage show will be Ray Eleanor Ball.

Sell Your
Stage Show

Publix



Opinion

Send Us
Your Stunts

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of Jan. 14th, 1928

No.

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION
SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising JOHN E. MCINERNEY, Editor
Contents Strictly Confidential.

SPECIAL CORRESPONDENTS

Lem Stewart	Home Office, New York City
Sam Palmer	Home Office, New York City
Russell B. Moon	Paramount Theatre, New York City
Jack Shelley	Olympia Theatre, New Haven, Conn.
Henry Spiegel	Home Office, New York City
Jack McCurdy	Olympia Theatre, New Haven, Conn.
Vernon Gray	Metropolitan Theatre, Boston, Mass.
John McGrath	Metropolitan Theatre, Boston, Mass.
C. B. Taylor	Shea's Buffalo Theatre, Buffalo, N. Y.
Bill Brereton	Shea's Buffalo Theatre, Buffalo, N. Y.
Oscar Doob	Michigan Theatre, Detroit, Mich.
Ace Berry	Indiana Theatre, Indianapolis, Ind.
W. K. Hollander	Chicago Theatre, Chicago, Ill.
Lloyd D. Lewis	Chicago Theatre, Chicago, Ill.
Bill Pine	Chicago Theatre, Chicago, Ill.
John Joseph	Chicago Theatre, Chicago, Ill.
Dave Lipton	Chicago Theatre, Chicago, Ill.
Reeves Espy	Ambassador Theatre, St. Louis, Mo.
Harry Watts	Capitol Theatre, Des Moines, Ia.
Nate Friedfeld	Riviera Theatre, Omaha, Neb.
Lou Goldberg	Denver Theatre, Denver, Colo.
Raymond Terranella	Palace Theatre, Dallas, Texas
Robert Kelley	Texas Theatre, San Antonio, Tex.
Bud Burmester	Metropolitan Theatre, Houston, Tex.
Sidney Dannenberg	Alabama Theatre, Birmingham, Ala.
Maurice Barr	Saenger Theatre, New Orleans
L. Furman	Howard Theatre, Atlanta, Ga.

"MARCHIN' ON" RADIO BENEFIT GOT PUBLICITY

In connection with the Publix stage show "Marchin' On," the Kunsky publicity department in Detroit, working under the direction of Oscar Doob, employed an exceptionally clever exploitation stunt when that unit played the Michigan Theatre. In Detroit "Marchin' On" got a lot of valuable publicity on this stunt. Its employment costs nothing and the returns are big. It is being passed on because it can be adopted elsewhere, and "Marchin' On" still has the greater part of the circuit to play.

The stunt, effective at any time, is a radio benefit show. The Detroit Times was promoting an Orphans' Fund for children of women killed in a traffic accident. Instead of proposing a stage benefit show in the theatre—which is a lot of expense and trouble—the paper was sold the idea of tying up with WJR radio station and putting on a Times-Kunsky radio benefit over the air. "Marchin' On" talent, together with acts and musicians from the other four Kunsky downtown houses, made up the program. The public was told that they must pay to listen in on the show. A minimum of ten cents from every listener. All stories were aimed to make any listener who didn't pay feel like a piker. The paper promoted the show for ten days in advance. All featured players, stage band leaders, etc., got pictures printed, etc., a direct plug for each show, both in print and over the air. Several thousands dollars resulted. The newspaper was delighted with the stunt.

Every town has occasion for a benefit. Try the radio show. It works and gets ever more publicity than a theatre benefit.

"Marchin' On" played the Michigan New Year week. To give it a holiday swing the title was amended "Marchin' On—to 1928!"

Rudy Wiedoeft, star of the show, was exploited with tieup with Holton's saxophone people, whose instruments he endorses. Wiedoeft, besides being in the "radio benefit show" appeared on another station, WGHP, to give saxophone lessons. This got some newspaper space as well as a lot of radio plugging.

"Last Command" Jannings' Best

After seeing Emil Jannings in "The Last Command," Sam Katz voiced his opinion in the following telegram to the men in the field.

We have just come down from Projection Room having reviewed Emil Jannings in the Last Command stop. We are desirous of going on record and telling you that this is greatest picture Famous Players has made to date and certainly Jannings greatest picture stop. The proper enthusiasm in advance of the showing of this picture should in our opinion establish new box office records stop After reviewing picture let me know what you think stop I am sending special letter to all our managers about this regards,
SAM KATZ.

ROUTE OF PUBLIX UNITS FOR WEEK BEG. JAN. 14TH

	Band No.		OP
New Haven	Olympia	25	(Dancing Feet) Frid
New York	Paramount	24	(Havana) Saturd
Washington	Loew's Palace	2	(Banjomania) Saturd
Boston	Metropolitan	23	(Blue Plate) Saturd
One Week Lay Off		22	(Treasure Ships) Saturd
Buffalo	Shea's Buffalo	21	(Russian Revels) Saturd
Detroit	Michigan	20	Highlights Saturd
Cleveland	Loew's Allen	19	(Merry Widow) Saturd
Indianapolis	Indiana	18	Special Band A (Rainbows) Saturd
St. Louis	Ambassador	17	(Marchin' On) Saturd
Chicago	Chicago	16	(Publix Follies) Saturd
Chicago	Uptown	15	(Steppin High) Mond
Chicago	Tivoli	14	(Listen In) Mond
Lay Off		13	(Moonlit Waters) Mond
Des Moines	Capitol	12	(Shadowland) Frid
Omaha	Riviera	11	(Florida) Frid
Denver	The Denver	10	(Dancing Brides) Saturd
Lay Off		9	(Dixieland) Saturd
Dallas	Palace	8	(Dance Caprice) Saturd
Ft. Worth	The Worth	7	(Flying High) Saturd
San Antonio	Texas	6	Special (Making Movies) Saturd
Houston	Metropolitan	5	(Jazz A La Carte) Saturd
New Orleans	Saenger	4	(Joy Bells) Saturd
Birmingham	Alabama	3	(Way Out West) Mond
Atlanta	Howard	2	(Tokio Blues) Mond

Unit Shows Now in the Making

"MILADY'S FAN".....John Murray Anderson
"STEPS AND STEPPERS".....Jack Partington
"TAKE A CHANCE".....Frank Cambria
"ROMAN NIGHTS".....John Murray Anderson
"HAWAII".....Jack Partington

BIG PUBLIX THEATRE FOR BROOKLYNITES

Within the next year the eyes of the world will turn to Brooklyn as the new home of the newest "wonder theatre of the world" when the "Brooklyn Paramount" at the intersection Flatbush and DeKalb avenues is formally opened. Announcement is made by officials of the Publix Theatres Corporation operators of the world's largest group of theatres, that the new playhouse will be ready for the public about Thanksgiving time next year. The theatre will have a seating capacity of about 4500, and is fashioned after the plan of an outdoor moonlit Italian garden, all within an 11-story commercial building.

Within the theatre proper will be a veritable fairyland, in sharp contrast to the commonplace exterior. A huge foyer, nearly a block long, will be a veritable art museum, with art treasures and rare fittings. The auditorium, with about 2,000 seats on the main floor, 500 on a small mezzanine and 1,000 in the balcony, will be reminiscent of the famous Bobolo Garden in Pitti Palace at Florence, Italy. The ceilings will be unbroken deep blue to give the impression of moonlit sky. Cloud effects and twinkling stars will help the illusion. The walls will be constructed to resemble the interior of a tropical garden, with shrubbery and foliage in romantic nooks, and splashing fountains playing under the moonbeams.

A disappearing orchestra stage; a "magic flying stage," many spectacular combinations of colored lighting effects, will combine to make the Brooklyn Paramount the outstanding structural sensation in theatre-dom when it opens.

The stage itself, with a 65 foot opening and a 40 foot depth, with an aperture of 80 feet, is more

than ample to present even the most gigantic stage productions as well as motion picture plays.

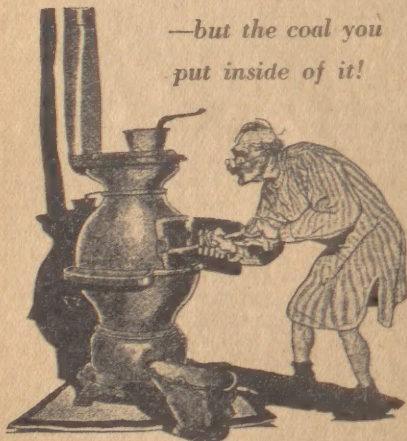
Charles C. Hamilton, director of theatre-building operations for the Publix Theatres says in the Brooklyn Paramount this community will have a theatre that is built stay modern even a dozen decades from today.

Refrigerating plants that will dry, sterilize and scent the air, peeling and introducing a complete new supply of air every 30 seconds will be one of the modern mechanical miracles. Another will be film projection devices capable of meeting any development in cinema art, whether it be talking pictures or radio movies or third dimension "depth movies." In maintaining acoustical perfection in parts of the theatre a special set of acoustical engineers have been making daily tests and corrections since the day the first shovelful of dirt was turned by the excavator and they will continue until the theatre is accepted by the public.

Frank C. Cambria, general rector of art and stage production for the Publix Theatres, who just returned from a three month survey of the art marts of the continent, has invested nearly 500,000 in treasures of sculpture, painting, tapestries, potteries, bric-a-brac, and the choicest of these, whether cunning replicas or priceless originals, will be placed in the Brooklyn Paramount.

It's Not The Stove That Gives The Heat

—but the coal you
put inside of it!



Stop for a moment and think!
Isn't it true?
It's not the stove that gives the heat but the coal you put inside of it!

Advertising is to a theatre what coal is to a stove.

"Use more coal" you would tell the man who complained that he wasn't getting enough heat.

"Use better advertising and more publicity" is our prompt retort to the manager who complains that he isn't satisfied with his box-office receipts.

Curious, isn't it?

The same manager, who realizes that the heat of a room depends on the amount of coal used, doesn't appreciate that the success of a picture or stage show rests on the quality of advertising and publicity used.

Yet every day brings fresh confirmation of this fact.

Here is a theatre which plays a picture or stage show to good business. There is a theatre which plays the same show with disappointing result.

What's the answer?

Check up and you will invariably find that it's—Advertising and Publicity!

Mind you, publicity is no miracle worker. It will not heat a lukewarm program picture into a piping hot Beau Geste, Underworld or Hula success.

But advertising, publicity and exploitation if intelligently and persistently used, will keep the box-office sizzling steadily and warm the theatre with comfortable and satisfying receipts.

When You Write Ad Copy

First of all know the picture or stage show.

Set down on paper its outstanding features.

Then write what you would say if you were going to present it to a patron.

Cut out superfluous words, inconsequential details and ambiguities.

Then apply this test:

Does it appeal to any of the human instincts or emotions?

Does it give interesting and definite rather than general or vague information?

Does it inspire buying appeal?

Does it answer where? When? What price?

Does it suggest action?